

Exhibitor's CAMPAIGN BOOK



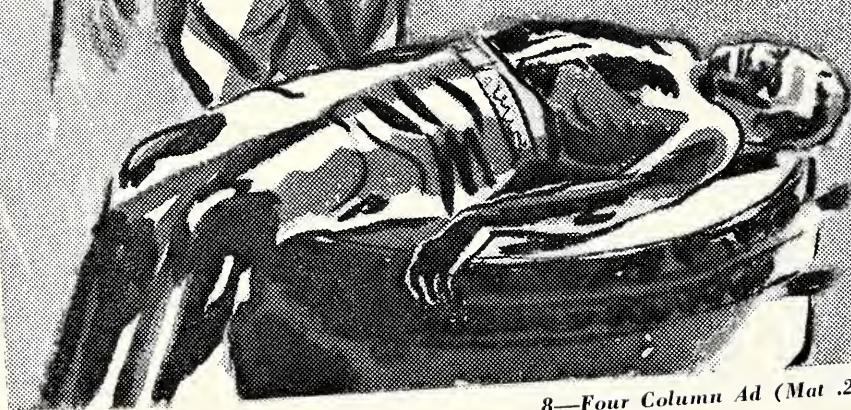
RHYTHM WAS WITH HIM FROM PULLMAN TO THRONE!

Rhythm of spirituals... of clicking pullman wheels... of throbbing jazz, in gaudy Harlem flats... of lovin' gals from darkest brown to highest yaller! Rhythm of dice... of gin... of the chain gang... and the stokers' hole... yeahman! Rhythm of an emperor's court to which he rose in style... and the rhythm of the voodoo drums which sent him tumbling to his doom!

John Krimsky and Gifford Cochran present

PAUL ROBESON in EUGENE O'NEILL'S *Emperor* JONES


WITH DUDLEY DIGGES
Released Thru United Artists



8—Four Column Ad (Mat .20; Cut .80)

Another from **UNITED ARTISTS**

Biggest Publicity in FILM History!



EUGENE O'NEILL'S
amazing story of the
Pullman porter who
became a King!

JOHN KRIMSKY AND
GIFFORD COCHRAN present

**PAUL
ROBESON**
IN
**EMPEROR
JONES**
with DUDLEY DIGGES

Released Thru
UNITED ARTISTS

13—One Col. Ad (Mat .05; Cut .20)

Don't Sell "Emperor Jones" As You Would An Ordinary Production

HERE is an amazing story of a pullman porter who becomes a king!
Your exploitation of the production should be every bit as startling as the theme of the picture. The thing you never did before is just the thing you should do on EMPEROR JONES. Catch the veritable tidal wave of advance publicity at its crest and ride in to big box office business.

Secure Local Endorsements - - -

Not that it needs to depend upon reflected glory to get over, but EMPEROR JONES was produced by John Krimsky and Gifford Cochran, who presented in the United States the highly successful "Maedchen in Uniform", which was indorsed by every Better Pictures Group and Association of Women's Clubs in the country. Get similar indorsements for this picture.

Musical Appreciation Groups - - -

will help popularize EMPEROR JONES. Contact their members by direct mail. In addition to the motion picture critics, invite the music editors and dramatic critics to cover your opening. When Lawrence Tibbett filled the historic Metropolitan Opera House in New York with the stirring strains of spirituals, the biggest names and biggest diamonds in the world glistened in the famous horseshoe. See what a "class" gathering you can round up for your house when Robeson's magnificent baritone voice booms forth the same number.



PAUL ROBESON
IN
**Emperor
JONES**
From the famous play by EUGENE O'NEILL
RELEASED THRU UNITED ARTISTS

17—One Col. Ad Slug (Mat .05; Cut .20)



6—Two Col. Author Head (Mat .10; Cut .40)



EUGENE O'NEILL

"Emperor Jones" and "Strange Interlude" are two of the most popular plays by Eugene Gladstone O'Neill, author of "Mourning Becomes Electra", "Marco Millions", "The Great God Brown", "All God's Chillun Got Wings", "Lazarus Laughed", "The Hairy Ape" and "Desire Under the Elms." A native New Yorker, O'Neill has been gold prospector, draughtsman, mule-tender, sailor, actor and newspaper reporter. O'Neill's writing and stage apprenticeship was served in Professor Baker's "47 Workshop" at Harvard and in a small experimental theatre in Provincetown, Mass. He is the only author who has won the Pulitzer prize more than once. The American Academy of Arts and Sciences conferred upon him its medal for artistic achievement.

Eugene O'Neill's plays have been produced in England, France, Germany, Russia, Czechoslovakia, Scandinavia, China and Japan.

Direct Mail To All Joneses



If you're going to let anyone in free, let it be all the EMPERORS in town and not all the JONESES. But keep up with the Joneses by dropping them a personally addressed penny post card drawing their attention to the very special occasion of the showing of EMPEROR JONES at your house. Your mailing list—column after column in the phone book.

Two families of Joneses (two or more persons) attending theatre together are entitled to one free admission or pass good for one, for next attraction. Post card must be presented at the box office.

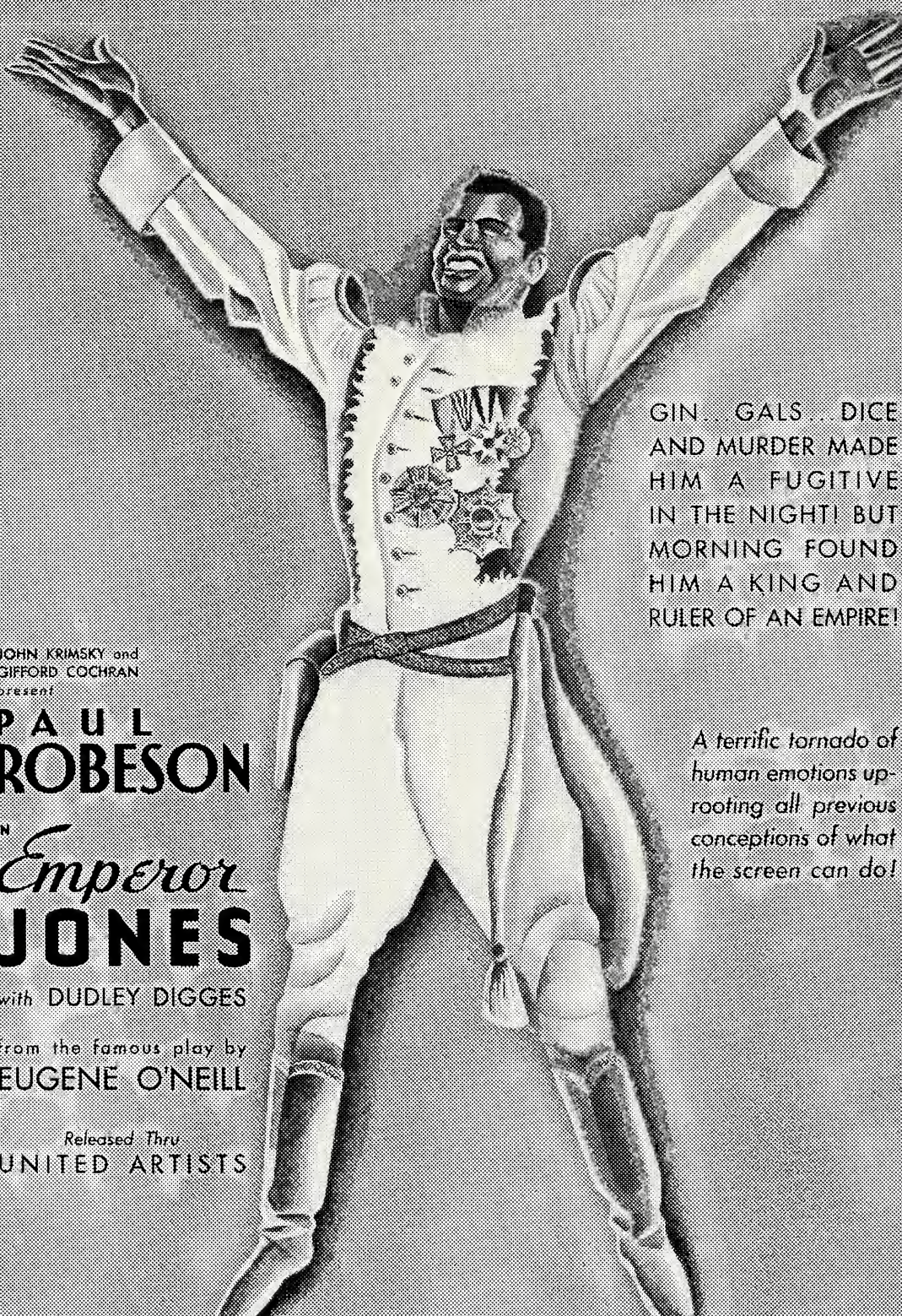
Cardboard Crowns

The Emperor Jones Crown is sure to be a ruling favorite with the kids. Made of multi-ply, serviceable cardboard, they fit snugly and present a neat appearance. Work with the Liberty Magazine delivery boys organization in town, circulation department of leading newspaper. Make everybody "king for a day" during the run of EMPEROR JONES.

Prices include imprint:

250	\$4.50
500	7.50
1000	12.50
3000	per M. 12.00
5000	per M. 11.50

Order these direct from
ECONOMY NOVELTY PRINTING CO.
239 West 39th Street
New York City

JOHN KRIMSKY and
GIFFORD COCHRAN
present

**PAUL
ROBESON**
IN
**Emperor
JONES**
with DUDLEY DIGGES
from the famous play by
EUGENE O'NEILL
Released Thru
UNITED ARTISTS

GIN... GALS... DICE
AND MURDER MADE
HIM A FUGITIVE
IN THE NIGHT! BUT
MORNING FOUND
HIM A KING AND
RULER OF AN EMPIRE!

A terrific tornado of
human emotions up-
rooting all previous
conceptions of what
the screen can do!

9—Three Col. Ad (Mat 15; Cut .60)

First

EMPEROR JONES STAGE PLAY

Then

A RECORD-BREAKING PLAY! A HISTORY-MAKING OPERA!



MUSIC

*With Movement
and Spirit*

Harms, Inc., publishers of the sensationally popular "I Cover the Waterfront", have gotten out a special "Emperor Jones" song by Allie Wrubel that shows every promise of far outdistancing the "Waterfront" number, a record-smasher for number of times played on the air.

The illustrated title page is a great plug for the picture. Get in touch with your nearest Harms representative as soon as play dates are set. He will supply you with title sheets for music store displays and orchestrations to plant with local radio stations, dance bands and hotel orchestras.

See "Radio Announcements" for what New York did with this number.

Harms, Inc., Music Publishers
H. M. Spitzer, Gen. Mgr.

62 West 45th Street, New York City

Boston, Mass. _____ 433 Little Building
Charles Goldberg

Detroit, Mich. _____ 6103 Yorkshire Road
Billy Knight

Chicago, Ill. _____ 904 Woods Theatre Building
Joe Draeca

Los Angeles, Calif. _____ 6425 Hollywood Blvd.
Lucky Wilbur



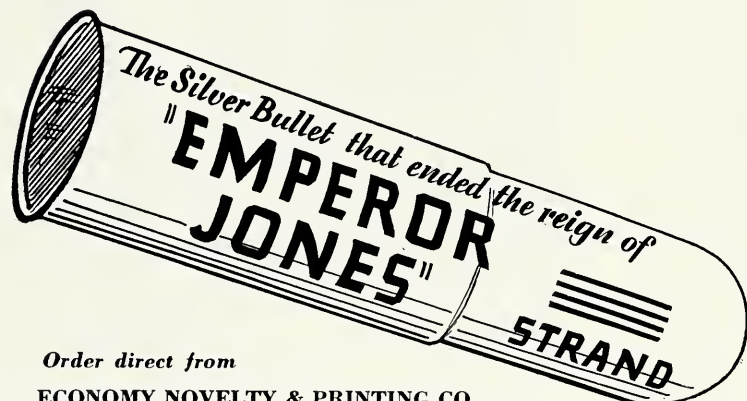
Silver Bullet Novelty

This could be the final shot of your advance exploitation barrage on EM-
PEROR JONES. Printed on firm
card stock.

Bullet is folder effect, inside spread
carries theatre message.

Imprinted, the prices are:

500	_____	\$4.50
1,000	_____	7.50
3,000	_____	per M 7.00
5,000	_____	" " 6.50
10,000	_____	" " 6.00

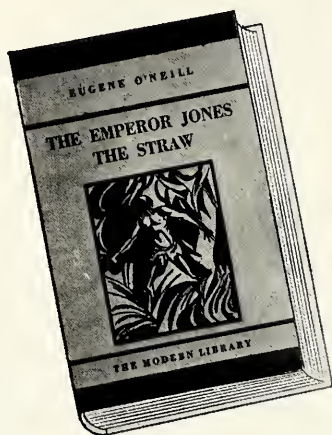


Order direct from

ECONOMY NOVELTY & PRINTING CO.

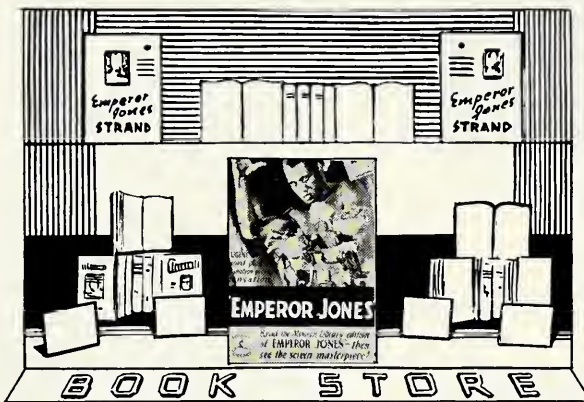
239 West 39th Street New York City

Emperor Jones In Book Form



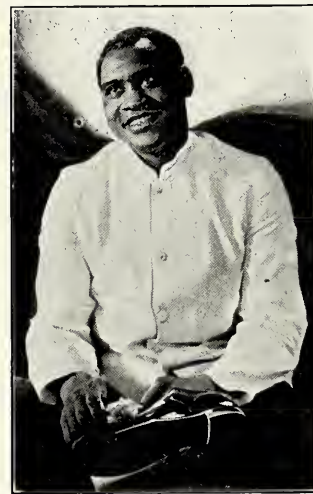
Published by Modern Li-
brary, Inc., 20 E. 57th St.,
New York City. Special
handy size, leather cover
edition that sells for 95c.
Carried by all leading book
stores throughout the coun-
try. Drop a line to Modern
Library and they will put
you in touch with the dealer
in your locality and fur-
nish him with special tie-up
window cards which permit
of theatre imprint as shown
in window display sugges-
tion below.

Window Displays of O'Neill Books



Here's a suggested window display with book stores
using tie-up window card as center of attraction. In many
instances book dealer will take newspaper space calling
attention to books on sale at his shop and mentioning the
picture, theatre and playdates.

Other books by Eugene O'Neill that could be worked
into such a display include "Mourning Becomes Electra",
"Strange Interlude", "Marco Millions", "The Great
God Brown", "All God's Chillun Got Wings", "Lazarus
Laughed", "The Hairy Ape" and "Desire Under the Elms".



Tie Up with R.R. on Pullman Porter Angle

"EMPEROR JONES was a pullman porter on the
Illinois Central (N. Y. Central, Southern Pacific, Santa
Fe) Railroad. Travel by Illinois Central to see PAUL
ROBESON as EMPEROR JONES at the United Artists
Theatre."

Following through on the Pullman Company's prac-
tice of carrying waiters' names at the bottom of menus
in dining cars, it might be arranged to run the line
"George Albert Washington, your waiter, recommends
that you see EMPEROR JONES at the Rivoli Theatre—
the story of a pullman porter who became a KING!"

There are several stills in the regular exchange sets
suitable for this stunt.

"Emperor Jones" RECORDS



Both Columbia and Brunswick have made
recordings of the EMPEROR JONES music.
Get hold of these records for use on non-
synch equipment. Play as exit music week
in advance. Use over loud-speaker in lobby,
etc.

Brunswick Record No. 6640

A recording by Victor Young and his band
with Connie Boswell singing the vocal refrain.

Columbia Record No. 2813-D

Ben Selvin's Orchestra with Helene Daniels
singing.

Local radio stations will welcome them for
sustaining programs. Use on loud-speaker
over box office described in "tom-tom" stunt
on second page following. Arrange window
card with music shops—"Hear the records
and see the picture at the Rivoli." Have
dealers keep records playing continually to
attract passers-by.

Ballyhoo "Emperor Jones" with these re-
cords via sound truck cruising busy streets.
Sides of truck suitably bannered.

Tom-Tom Effect for Lobby



Don't clutter up your en-
trance with a lot of jungle
stuff of doubtful pulling
power, but most certainly get
over the weird, uncanny,
haunting tom-tom tattoo that
beats through the highly
dramatic closing scenes of
EMPEROR JONES. This
can be done with sound effect
record via loud-speaker over
your box office—or directly
behind large cut-out figure of
Robeson from one of the
posters.

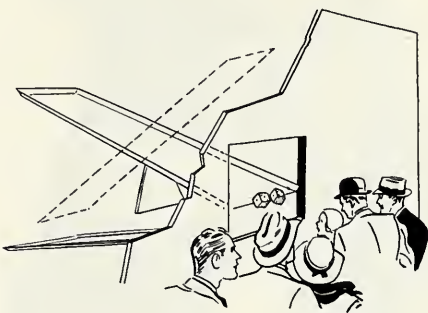
As previously suggested,
relieve this with musical
recordings by Columbia and
Brunswick.

NOW A FILM HIT OF UNEQUALED DRAW!



Advance Teasers ---

"Come Seven" Lobby Front Display



Can be easily built into theatre front. Simple see-saw movement of tray which rolls dice from one side to other. Can be elaborated upon by having dice drop into glass jar and return down incline to starting point and process repeated. Crowds will gather to try their luck at guessing how the dice will fall. "EMPEROR JONES takes all the gamble out of picking a screen winner."

There's nothing like "movement" to attract attention to any display. Here's an inexpensive little device that can be used on other attractions.



Stairs to the mezzanine, subways, railway underpasses, any stairs can be stenciled: "Watch your step — EMPEROR JONES is coming! Watch your step!"

Along the same line — sign boards on main roads entering town: "Drive Carefully — this town under the sway of EMPEROR JONES".

Sidewalk stencil: Bullet labeled "Headed for EMPEROR JONES".

Catchlines

EMPEROR JONES—Eugene O'Neill's masterpiece of the dramatic and operatic stage—now given full sway for the first time on the talking screen.

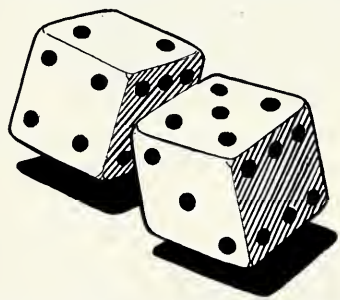
How he struts his stuff for his little hour in the sun!

A terrific tornado of human emotions, uprooting all previous conceptions of what the screen can do.

Paul Robeson gives the greatest performance of his distinguished career in the titanic role of EMPEROR JONES!

Your heart will beat a tom-tom tattoo as you thrill to this tense drama of the pullman porter who would be king.

A "NATURAL" Pair of Dice In Imprinted Envelope



"The lucky dice that made an Emperor of a Pullman Porter." Pair of dice in 4 1/4" x 2 1/2" imprinted envelope. This novelty plugs an important sequence in EMPEROR JONES in which Paul Robeson gains control over the natives by winning all their personal property from them after "teaching" them to shoot crap. Will create lots of talk about the picture.

Prices, including theatre imprint:

500	per M	\$5.00
1000	per M	7.50
3000	per M	7.25
5000	per M	7.00

Order these direct from
ECONOMY NOVELTY PRINTING CO.
239 West 39th Street New York City

Banners



40" x 50" silkoleen banner—each \$2.00



24" x 24" felt banner—each 25c.

3' x 30' banner, sewed letters—each \$9.75.



Silkoleen marquee valance made to fit your marquee—per ft. 70c.



3' x 30' banner, sewed letters—each \$9.75.

Order from
MORRIS LIBERMAN & CO.
729 Broadway, New York, N. Y.



Jubilee Singers

Negro choral groups, such as the Utica Jubilee Singers, on the stage would work in nicely with the spirit of EMPEROR JONES. A program of spirituals, closing with a rendition of "Emperor Jones." Soloist gives his idea of Paul Robeson singing "Water Boy" in the picture.

Arrange for this group to broadcast over local radio station or, better still, pick-up direct from stage of theatre. Have organist feature similar musical numbers.



UPROOTS ALL PREVIOUS CONCEPTIONS OF WHAT THE SCREEN CAN DO!



JOHN KRIMSKY and GIFFORD COCHRAN present

Paul ROBESON
IN EUGENE O'NEILL'S
amazing story
EMPEROR JONES
with DUDLEY DIGGES

Released thru United Artists

THEATRE



Special 11" x 14" PHOTO

A big stage hit. Sensational opera. NOW—a gripping motion picture—EMPEROR JONES. This special 11" x 14" photo sells it all at a glance. Great for lobby display, window tie-ups, etc. To be ordered direct from Exploitation Dept., United Artists Corp., 729 Seventh Ave., New York City. Each 20c.



EUGENE O'NEILL
PAUL ROBESON!
"EMPEROR JONES!!"



Catchlines

A silver bullet his rabbit's foot — but it proves a boom-
erang to **EMPEROR JONES!**

Charles Gilpin on the stage. Lawrence Tibbett in the
opera. Now **PAUL ROBESON** is the **EMPEROR JONES** of
the talking screen.

Drama piercing your heart with the speed of a bullet!
*You'll never forget Paul Robeson as **EMPEROR JONES!***

EMPEROR JONES—He conquered strong men. Broke
women's hearts. Smashed nations' laws. But they put him
on the spot — and then —!

A black Napoleon throws the dice with Fate!

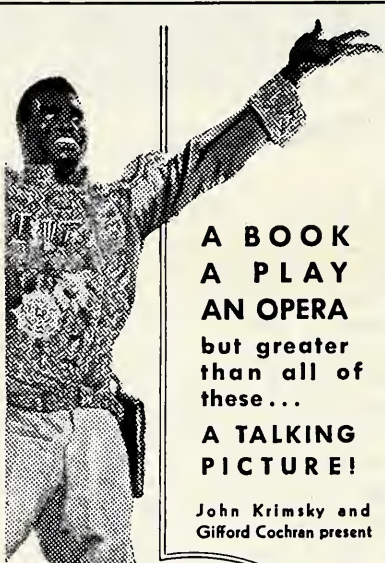
His Majesty of Might — **EMPEROR JONES**. But he
overplays his hand and finds no more aces in his deck of
magic cards.



Pen and ink impressions of Paul Robeson in "Emperor Jones"

The artist follows the hectic career of Brutus Jones, the pullman porter who became an Emperor. Dice game, chain gang, golden throne and drums of doom! All the pulsating drama of this epic of literature, stage and opera brought to its ultimate climax on the screen! Eugene O'Neill's gripping masterpiece, with Dudley Digges in the role of the snivelling, cockney prime minister.

7—Three Col. Drawing (Mat .15; Cut .60)



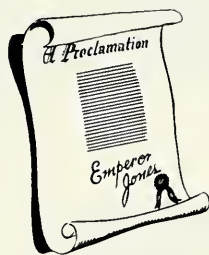
A BOOK
A PLAY
AN OPERA
but greater
than all of
these...
A TALKING
PICTURE!

John Krimsky and
Gifford Cochran present

**PAUL
ROBESON**
in EUGENE O'NEILL'S
Emperor
JONES
with DUDLEY DIGGES
Released thru United Artists

15—One Col. Ad (Mat .05; Cut .20)

Official Proclamation - -



A very official looking scroll that should *not*
be gotten up in large quantities and distributed
like the usual herald or throwaway, but rather
posted as a hot news bulletin in the busiest sec-
tions of town much the same as a newspaper
would feature a declaration of war. Hand-let-
tered heading reads: "A Proclamation", signed
by **EMPEROR JONES** with red seal and ribbon
affixed. Copy to the general effect that **EMPEROR**
JONES is coming to take over the town and rule
with an iron hand.

It might be extended to the newspapers as
advance teaser campaign.

Colortone Slide - -

No. N-618



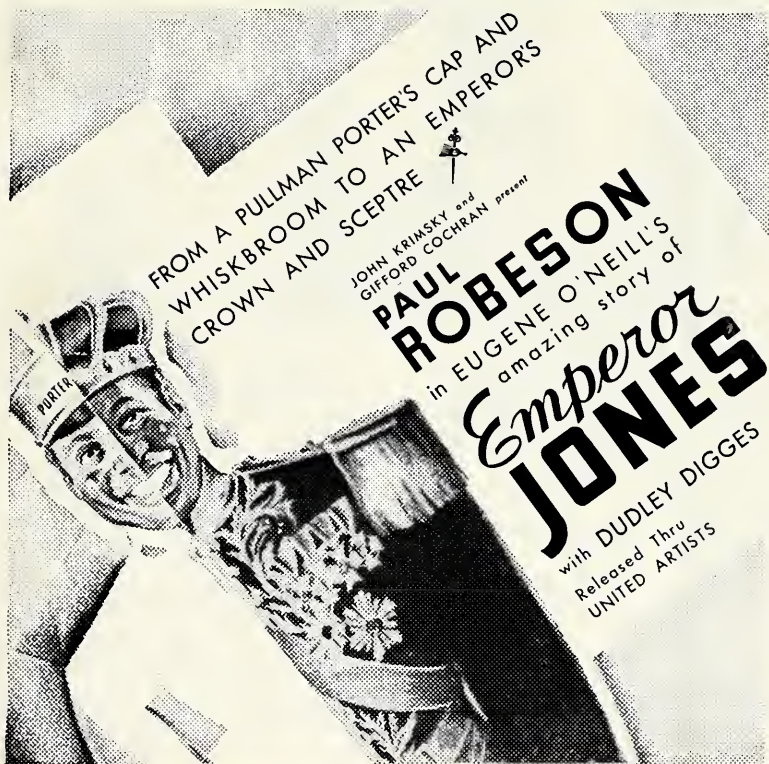
Detail in center lost in light tint of colored
slide permitting easy reading of superimposed
titles. Fits any standard equipment. Colored
positive alone gives pleasing effect. Use with
uncolored negative if greater depth is desired.

4" x 5"—Colored positive only.....\$2.00
Set (positive and negative)..... 3.00
3 1/2" x 4"—Colored positive only..... 1.50
Set (positive and negative)..... 2.25

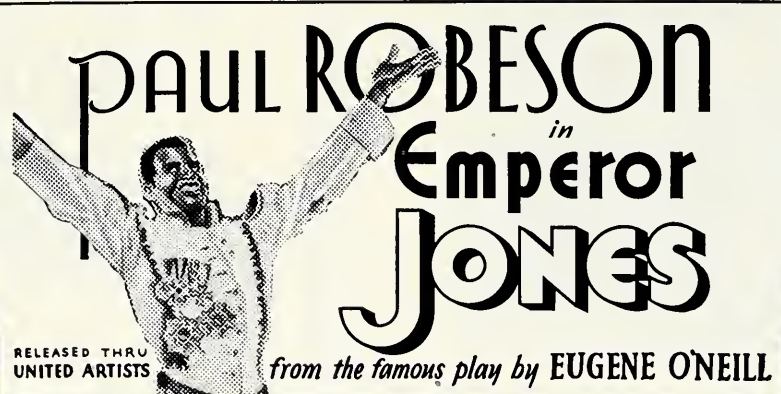
Order by number N-618

Direct from NATIONAL STUDIOS, Inc.
226 W. 56th St., New York City

Send remittance with order to avoid parcel
post and C.O.D. charges. Write for catalogue
of Colortone effects.



12—Two Col. Ad (Mat .10; Cut .40)



16—Two Col. Ad Slug (Mat .10; Cut .40)

FEATURE STORIES
For Advance
Publicity Campaign.
Biographies

EUGENE O'NEILL'S "EMPEROR JONES"

REVIEWS
Play Date Production
and Current Stories.
Shorts

WON HIGH HONORS SPORTS, STUDIES

Paul Robeson Took a Lot of
Punishment to Get
on the Varsity

(Advance Feature)

"Robeson, you're on the 'varsity!'" When Foster Sanford, head coach of the Rutgers football squad, barked out that statement back in 1915 he did it for two reasons. One was to save his first team from further battering by a giant Negro on the scrub; the other was to give his 'varsity one of the greatest players in the history of dear old Rutgers.

For that matter, Sanford was giving to American football the greatest Negro player who ever donned the moleskins—one of the three colored stars ever to win a place on Walter Camp's mythical all-America team.

Paul Robeson, winner of scholastic and athletic honors, actor and baritone singer, won his 'varsity place after a bitter fight that included racial prejudice.

Given a place on the scrub in 1915, when he was seventeen, Robeson displayed such natural ability that he soon became the backbone of the second team.

The 'varsity massed its plays against him. His nose was broken, his shoulder was dislocated and each scrimmage found him badly battered. Foster Sanford watched and admired the fighting spirit of the black man who, however, was beginning to lose heart. Then came the great day when a member of the 'varsity deliberately stepped on Robeson's outflung hand. When the halfback's cleats came away they took the Negro's fingernails with them.

The incident changed Robeson from a hard-fighting, exhausted football player to a raging demon. He brushed aside interference as though it were paper. His tackling became the most vicious ever seen on the Rutgers gridiron.

It was then that Sanford bellowed through a megaphone:

"Robeson, you're on the 'varsity!'" From that day "Robey" was the hero of Rutgers athletic teams. He was not only the bulwark of the football team, but he starred in basketball and baseball.

Paul Robeson's athletic prowess is glorious past history, but his fame as a singer and actor is very much of the moment, with his appearance in the title role of "Emperor Jones," screen version of Eugene O'Neill's play at the Theatre, marking his screen debut.

"Emperor Jones" is the initial production of John Krimsky and Gifford Cochran and is released by United Artists. Dudley Digges plays the role of the white trader. Dudley Murphy directed from the script of DuBose Heyward.

"Emperor Jones" Realism

South Carolina, Harlem, a chain gang camp and a wild island in the West Indies provide the background for the screen version of Eugene O'Neill's "Emperor Jones," a United Artists release showing at the Theatre. Paul Robeson plays the Pullman porter who becomes ruler of native tribes in the West Indies, and Dudley Digges is the white trader, Smithers.

Genius Midst Smell of Fish

Eugene O'Neill Turned
From Adventure
To Drama

(Biographical Feature)

No less interesting than his plays is the active and varied career of that master playwright, Eugene O'Neill, whose "Emperor Jones" reaches the screen as a United Artists release, with Paul Robeson and Dudley Digges in the leading roles, showing at the Theatre.

Mention most anything adventurous, and O'Neill's done it. He was expelled from Princeton his first year for throwing a beer bottle through a window of President Wilson's house; toured the country in the theatrical troupe of his father, James O'Neill; prospected for gold in Central America; sailed the seas on cattle boats, Norwegian barques and tramp steamers; worked at drafting, at packing and office work; was a beach comber in Buenos Aires; lived in a New York waterfront dive for three dollars a month; a news reporter in New London, Connecticut, and then landed in a sanatorium where he spent five months regaining his health and thinking.

Thinking about where he was going and what he was doing—and deciding definitely that he wanted to write. With rather more than his customary diligence in that one year, 1913-14, he turned out eleven one-act plays, two long dramas and some verse. His desire to perfect his technique sent him the next year to join Professor Baker's "47 Workshop" at Harvard, where he continued his diligent apprenticeship.

But it was not so much to the workshop at Harvard as to a small experimental theatre in Provincetown, Mass., smelling strongly of fish on damp days and seating ninety people, if they didn't mind crowding together on benches, that O'Neill owed his great opportunity. Here, at the Wharf Theatre, that enterprising group, the Provincetown Players, first saw the light of day and it was here that the first O'Neill production gripped the ninety. Through this group he met the pioneers of the experimental movement—George Cram Cook, Susan Glaspell, Frank Shay, Frederick Brunt, Mary Heaton Vorse and Wilbur Daniel Steele.

The play that was accepted by the Provincetown Players and duly produced in the Summer of 1916 was "Bound East for Cardiff." Later they put on "Thirst," with O'Neill acting minor parts in both.

O'Neill's next rise to fame was in 1918 when Smart Set published three of his plays—"The Long Voyage Home," "Ile" and "The Moon of the Caribbees." George Jean Nathan, at that time one of the editors, took an interest in the young dramatist and later was instrumental in the selling of "Anna Christie" and "The Fountain."

Two years later saw O'Neill's first great step forward and his establishment as a regular dramatist. Both "The Emperor Jones" and "Beyond the Horizon" were produced, and O'Neill received the Pulitzer Prize for the latter.

Since that time he has received



Eugene O'Neill author of
"Emperor Jones"

5—One Col. Author Head
(Mat .05; Cut .20)

the same prize twice, in addition to a medal for artistic achievement given him by the American Academy of Arts and Sciences. And his academic career, begun so disastrously, was climaxed in 1926 when he received the degree of Doctor of Literature at Yale as "a creative contributor of new and moving forms to one of the oldest of the arts, as the first American playwright to receive both wide and serious recognition on the stage of Europe."

During the years 1923 to 1927 he was associated with Kenneth McGowan and Robert Edmond Jones in the management of the Greenwich Village Theatre, and for a short time after the reorganization of the Provincetown Players he was one of the associate directors.

O'Neill—Eugene Gladstone O'Neill—was born on October 16, 1888 in a family hotel on Times Square now known as the Cadillac. He was the son of Ella Quinlan and James O'Neill, celebrated for his portrayal of "The Count of Monte Cristo." He has been divorced twice and is at present married to Carlotta Monterey.

"The Emperor Jones," which has been produced by John Krimsky and Gifford Cochran, is considered one of his most powerful. It is concerned with the rise and fall of a Negro—with his rise from Pullman porter, escaped convict and stoker to emperor of a small island in the West Indies, and with his fall from power and his subsequent death from the very superstitions he used to hold power over others.

Negro Spirituals, Jazz In "Emperor Jones"

(Current Story)

The music that plays such an emotional part in "Emperor Jones," the United Artists presentation of Eugene O'Neill's famous drama current at the Theatre, may be said to represent three distinct, progressive stages in the spiritual development of the Negro race.

First are heard the American Negro spirituals in the scene in which the members of the Hezekiah Baptist Church bid goodbye to Brutus Jones. Then, when Jones goes to Harlem, there is heard jazz as only the Negro interprets it. Finally there is the savage beat of the tom-tom of the jungle Negroes of the West Indies. These three sorts of music are linked by one item, the beat. Even the spirituals have it. Negro civilization in Harlem, of course, couldn't get along without it.

The gorgeous baritone of Paul Robeson is heard in "Emperor Jones" in "Water Boy," "Now Let Me Fly" and "I'm Travelin'."

Singing in Chain Gang Robeson's Hardest Concert

(Current Story)

Paul Robeson, heard in concerts here and abroad, never sang under such trying, exhausting conditions as for the thrilling chain gang scene in "Emperor Jones," United Artists' picturization of Eugene O'Neill's famous play current at the Theatre.

The chain gang scene was staged in a real stone quarry on a blazing hot Summer's day. Robeson, as Brutus Jones, sings "Water Boy" in this scene. He had to swing a huge iron hammer against the rocks with every beat of his song. The formation of the quarry, with high cliffs on three sides reflecting the sun, generated a temperature reminiscent of Death Valley, and Robeson had to break rocks and sing all morning and most of the afternoon.

When that was finished, he had to make his escape running and climbing among the rocks, with his legs shackled by a heavy iron chain. Chains once used in a prison gang were obtained for the picture.

Although Robeson won fame as a Negro athlete at Rutgers and was picked by Walter Camp as a member of his All-American football team, he was in a state of collapse at the end of the day.

Big Stars of Harlem

Many well-known Harlem night clubs provided talent for "Emperor Jones," United Artists' picturization of Eugene O'Neill's famous drama showing at the Theatre.

Director Dudley Murphy, who has studied Harlem for years, engaged Nicholas from the Cotton Club, the Dancing Ladies from Small's and other well-known colored entertainers to appear in "Emperor Jones," which marks the screen debut of Paul Robeson.

LEADING LADY IN LESS THAN A DAY

Ruby Elzy, Music Assistant,
Plays Sweetheart of
Emperor Jones

(Advance Feature)

It takes a heap of hunting, sometimes, to find what's right under your nose, and that is what happened when John Krimsky and Gifford Cochran, producers for United Artists release of Eugene O'Neill's famous play, "Emperor Jones," tried to find a suitable Negro actress for the important role of Jones' southern sweetheart, Dolly.

Casting the other women whom Jones meets—the Harlem high-yallers—was an easy job in New York, but Dolly seemed impossible to find. Rosamond Johnson, best-known arranger of real Negro folk songs, engaged to arrange and direct the music for "Emperor Jones," had as his assistant a young girl named Ruby Elzy. She had been a school teacher in a small Carolina town and had come North to play in "The Green Pastures," and had become a leading member of Rosamond Johnson's chorus.

The colored actor who had been engaged for the role of the preacher in "Emperor Jones" could not attend rehearsals of the church scene because he was playing in "Run, Little Chillun" on Broadway. As the actors only entered enthusiastically into the spirituals when the preacher roused them to it, Miss Elzy substituted in the role of the actor and made them sing their hearts out as they bade Brutus Jones goodbye.

If this young girl could do such wonders in the part of an old preacher, what couldn't she do with Dolly? And so little Ruby Elzy was given a screen test and cast as leading lady opposite Paul Robeson—all in less than a day.

"Emperor Jones," directed by Dudley Murphy and adapted by DuBose Heyward from Eugene O'Neill's play, is the attraction at the Theatre.

CAST

Brutus Jones	Paul Robeson
Smithers	Dudley Digges
Jeff	Frank Wilson
Undine	Fredi Washington
Dolly	Ruby Elzy
Lem	George Haymid Stammer
Marcella	Jackie Mayble
Treasurer	Blueboy O'Connor
Carrington	Brandon Evans
Stick-Man	Taylor Gordon

Assistant Director	Joe Nadel
Scenic Designer	Herman Rosse
Camerman	Ernest Haller
Sound Recorder	J. Kane

SYNOPSIS

Brutus Jones is leaving his South Carolina home to take a job as a Pullman porter. Goodbyes are so many that he and his buddy, Jeff, have to run for the train.

Jeff takes Jones to a buffet flat in Harlem where he meets Undine, Jeff's lady friend. Undine and Jeff strike up an intimate friendship which continues until Jones gets angry with Undine for ridiculing his boasts about his rise and progress. This quarrel eventually leads to a fight between Jeff and Jones in which Jeff is killed.

In a chain gang camp Jones, singled out for especially brutal treatment, is angered into grabbing a shovel and killing a guard. He makes a difficult escape and ships south as stoker.

Knowing he'll be arrested when the boat docks, he jumps overboard and swims to an island. Black men come from the jungle and take him before Lem, their chief, who has the entire population of the island under his control. Smithers, the only white on the island, sees an opportunity of using Jones and buys him from Lem. Jones has soon outsmarted Smithers and is taken on as partner.

An argument arises in Lem's palace over an overcharge on a bill and in a thrilling scene Jones is shot at by Lem's guard. He jeers at them—only a silver bullet can kill Jones. They do not know he has put blanks in the guns. In their ignorance they think it is witchcraft, and fall down before him. Jones seizes this chance at power and has Lem thrown out. He crowns himself Emperor Jones.

Jones grows rich. He has imposed taxes to the point where there are riots. A rebellion is stirring, but Jones has faith in his hold over them. He rules by fear and superstition.

But there comes a day when no one answers his summons. They've all gone over to Lem. Jones realizes it is time to abdicate. He is confident of the future. He can find his way through the jungle to the sea and board the French gunboat. His money is banked in Europe. He'll live a life of luxury on the continent.

But the jungle is full of nameless terrors, especially as night comes on and Jones realizes he has lost his way. Formless creatures taunt him. Visions of the past haunt him—Jeff, the convicts, the guard, plague him into a frenzy.

He has fired at these frightful spectres all his bullets except a silver one, to be reserved for himself. Once an elegant figure in heavily braided uniform, patent leather boots and gold spurs, he is now in rags. His body is an agony of fatigue; his mind tormented by a thousand fantastic fears.

The tom-toms, beating nearer and nearer, drive him blindly on. He tries to pray for forgiveness and is hooted by a hideous spectre at which he fires the precious silver bullet.

But the Emperor Jones dies by a silver bullet. Lem has had some made. He and his men have waited at the jungle's edge, beating their tom-toms the night through. Jones had gone in a circle. He was back where he started—with a silver bullet in his heart. His great body crashed over the huge drum!

JOHN KRIMSKY and GIFFORD COCHRAN

present

PAUL ROBESON

in

"EMPEROR JONES"

with

DUDLEY DIGGES

From the Stage Play by EUGENE O'NEILL

Screen Version by DU BOSE HEYWARD

Directed by DUDLEY MURPHY

Released by UNITED ARTISTS

CROWN your ADVERTISING with PUBLICITY

EUGENE O'NEILL OKAYED SCENARIO

Producers of "Emperor Jones"
Flew to Author's Retreat
For Conference

By KARL KRUG

From his hermitage at Sea Island off the coast of Georgia, Eugene O'Neill took enough time out from his writing of two new plays for the Theatre Guild to exert a powerful influence in the preliminary manufacture of his "Emperor Jones" into a photoplay.

It is no secret that Mr. O'Neill has never been exactly partial to motion pictures, although a few of his plays have eventually found themselves transferred to the cinema. While it may seem paradoxical, the country's foremost playwright had always prepared a script for the screen adaptation of his plays but, up to the time of "Emperor Jones," none of the movie impresarios had bothered to consult him one way or another concerning the treatment of his works when they left the legitimate theatre.

It was Dudley Murphy, director of "Emperor Jones," which will be shown as a United Artists release at the Theatre, who first spoke to O'Neill about bringing the saga of Brutus Jones to the screen. That was eight years ago, but nothing came of the idea until a few months ago, when Murphy met kindred spirits in the persons of John Krimsky and Gifford Cochran, those enterprising young producers who imported "Maedchen in Uniform," and who were casting about for a picture to produce.

DuBose Heyward was called in to prepare the continuity and dialogue and then the quartette—Krimsky, Cochran, Murphy and Heyward—flew by special plane to Sea Island to consult the playwright, who has little use for visitors of any kind.

He heartily approved the script. The cause of his unusual enthusiasm soon came to light. O'Neill had himself written a screen interpretation of "Emperor Jones," a play in which he has always taken unusual pride, as it was the one that first brought him definitely to public attention, and the Murphy-Heyward treatment was very similar to his own.

A conference that lasted two days was held, with O'Neill forgetting two unfinished plays. In the end the two adaptations were welded into one. "Emperor Jones" went before the cameras and microphones with the full and unqualified approval of the author.

Eugene O'Neill had shown his first manifestation of interest in the screening of one of his plays and, as a result of his enthusiasm, even went so far as to pose for news photographs with the Messrs. Krimsky, Cochran, Heyward and Murphy. He thus broke another rule. It was the first time the scowling playwright had tolerated a cameraman in the vicinity of his retreat at Sea Island.

Queen Confers Honor Upon Scene Designer Of "Emperor Jones"

(Advance Feature)

Herman Rosse, while engaged by John Krimsky and Gifford Cochran as art director for their film production of Eugene O'Neill's "Emperor Jones," showing at the Theatre, was honored by Queen Wilhelmina of Holland. Her Majesty appointed Rosse to a professorship in decorative design at the University of Delft.

In accepting the appointment, Rosse returns to the school where he made his first juvenile experiments in art some thirty years ago. Later he studied in London and at Stanford University in California.

He did the decorative designing for The Peace Palace at The Hague, which is the city of his birth. He decorated the Dutch section of the Panama-Pacific Exposition in San Francisco. He devised the decorations for numerous offerings of the Chicago Opera Company and many stage plays.

His settings for "The King of Jazz" won him the award of the Academy of Motion Picture Arts and Sciences for the most memorable designs of the year. "Frankenstein," "East Is West," "Strictly Dishonorable," "Resurrection" and "The Boudoir Diplomat" are other films that received his attention.

"Emperor Jones" is Krimsky and Cochran's initial production, with Paul Robeson, famous Negro actor and singer, making his screen debut. Dudley Digges is cast for an important role. It's a United Artists release.



Paul Robeson and Dudley Digges in "Emperor Jones"

2—Two Col. Scene (Mat .10; Cut .40)

HARLEM BUFFET FLAT INTRODUCED

'Emperor Jones' Reveals Social
Custom Exclusively
Negro's

(Advance Feature)

Have you ever been to a buffet flat? It's neither a lunchroom nor a variation of a Western plain. It's peculiar to Harlem, yet few white visitors to that Negro haven in New York City ever hear of it, and practically none get into one.

In "Emperor Jones," a picturization of Eugene O'Neill's famous play, released by United Artists and playing at the Theatre with Paul Robeson and Dudley Digges in the leading roles, a buffet flat is shown in all its colorful detail.

A buffet flat is simply a Harlem apartment to which people come to sit around, eat, drink, talk, sing and dance. It is Harlem at its most natural. The owner of the flat is usually a woman of some maturity—perhaps an actress or singer—whose personality and flair for the dramatic attract everyone to her apartment and thus allows her to earn her livelihood.

The buffet flat is the modern Harlem counterpart of the salons of classical France and the coffee houses of Queen Anne's day. Or, more correctly, it is a combination of those two, plus a dash of the gypsy clubs of pre-Bolshevik Russia.

Greatest care was exerted by producers John Krimsky and Gifford Cochran to recapture for "Emperor Jones" the correct atmosphere of a buffet flat. Actual habitués were rounded up and persuaded to appear at the studio. Then they were turned loose on the set and allowed to enjoy themselves. The results were heartily endorsed by Dudley Murphy, the director.

Authentic touches of Negro life from Carolina to Harlem, from a Pullman car to the West Indies—which is the scope of the story—are present throughout in "Emperor Jones," which was adapted from the O'Neill play by DuBose Heyward.

Mailman Studied Drama

(Advance Story)

Frank Wilson, generally credited with ranking second only to Paul Robeson among our native Negro actors, plays the role of Jeff in support of Robeson in "Emperor Jones," the United Artists release adapted from the stage play by Eugene O'Neill and showing at the Theatre.

Wilson, like Robeson, has found his stage activities confined to a few roles because of his color. He got his start as understudy to Jules M. Bledsoe in "In Abraham's Bosom." An attack of temperament on Bledsoe's part gave the role to Wilson for several weeks. This per-

FAMOUS O'NEILL DRAMA SCREENED

Paul Robeson Making Screen
Debut As Fugitive Who
Becomes Emperor

(Play Date Reader)

"Emperor Jones," which is only the fourth play of the great playwright, Eugene O'Neill, to be filmed, is the feature attraction today at the Theatre. This picture marks the screen debut of Paul Robeson, famous Negro concert singer and actor, and the initial production of John Krimsky and Gifford Cochran, those intrepid young men who brought "Maedchen in Uniform" to this country.

In contributing "Emperor Jones" to the screen the Messrs. Krimsky and Cochran, with the acquiescence and endorsement of Mr. O'Neill, have elaborated the story in such fashion that the career of Brutus Jones is traced from the day in which he confidently leaves his South Carolina home to enter the marts of commerce and adventure as a Pullman porter.

The O'Neill play has been preserved intact, but before we see Jones about to flee from his voodoo-supported throne, the life of the outlawed porter is portrayed in brief slices leading up to the eventful day when he is washed ashore on a tropical island, a fugitive from justice.

His rise and fall, his avarice, his romances, his arrogance and his egotism, are all pictured, whereas, in the original, Jones' sins and transgressions are only discovered when ghosts of them turn up to be-devil him as he barges deliriously through the forest.

The task of establishing Jones prior to the O'Neill portion of the picture was entrusted to DuBose Heyward, author of "Porgy" and "Mamba's Daughters" and well-known for his authentic studies of native Negro life. That his treatment met with the approval of Mr. O'Neill is evident from the fact that Krimsky, Cochran, Heyward and Dudley Murphy, director of the picture, flew by special plane to O'Neill's Georgia island, where the playwright read the script and gave it his complete endorsement.

Dudley Digges plays Smithers, the only white character in the story. Fredi Washington plays Jones' Harlem sweetheart and Ruby Elzy his home town girl. His pal, Jeff, is played by Frank Wilson. United Artists is releasing "Emperor Jones" as one of their first pictures on the new season's program.

formance won him the leading role in the Theatre Guild's production of "Porgy."

During these stage activities he stuck to his regular job—a letter carrier in Harlem. He gave it up only to go on tour and to England. During his letter carrier days he studied for four years in the American Academy of Dramatic Arts and wrote Negro playlets.

Dudley Murphy's Ambition Eight Years Realized

After Many Disappointments
Chance Meeting Succeeds

(Advance Feature)

Dudley Murphy, for eight years, wanted to put Eugene O'Neill's "The Emperor Jones" on the screen. It was not an idle ambition. He wrote an adaptation for it, traveled throughout the South, haunted Harlem and made a deep study of the Negro.

He tried to sell the idea to various major film producers. Some of them waxed enthusiastic, but invariably found themselves caught up in the net of their own fears and superstitions. They were afraid of the very power of the O'Neill story!

Now "The Emperor Jones" has been brought to the screen—it's a United Artists release showing at the Theatre with Paul Robeson in the title role, and supported by Dudley Digges—and it is interesting to see how Murphy's desire was a magnet that drew to him, at the right moment, the right persons to bring about its production.

It so happened that one day Dudley Murphy ran into O'Neill's agent when he was having lunch at the Algonquin, in New York, with John Krimsky. Krimsky is the young man who, with Gifford Cochran, presented the sensationally successful "Maedchen in Uniform" in this country.

Krimsky, only a few days before, had heard "The Emperor Jones" as an opera at the Metropolitan, and had become inflamed with the possibilities of the O'Neill play for reproduction on the screen while listening to Lawrence Tibbett sing the title role.

Murphy didn't need to waste any of his Celtic eloquence on Krimsky. That gentleman was only too eager for the adventure, as was his associate, Gifford Cochran.

Mr. O'Neill acceded to their proposals when he learned that DuBose Heyward, the author of "Porgy" and "Mamba's Daughters," would write the screen version. An airplane trip was made by Krimsky, Cochran, Murphy and Heyward to the author's retreat on Sea Island, off Georgia, and he found Heyward's script almost identical with one he himself had prepared.

The selection of Paul Robeson, who was brought from London for the title role, was heartily approved. Many years ago Dudley Murphy had talked to Robeson about "The Emperor Jones" for the screen, and O'Neill had autographed a volume of his plays "In gratitude to Paul Robeson, in whose interpretation of Brutus Jones I have found the most complete satisfaction an author can get—that of seeing his creation born into flesh and blood." Robeson has played "Emperor Jones" many times on the stage.

"Emperor Jones" has a musical setting of Negro music, arranged and directed by Rosamond Johnson. Paul Robeson, making his screen debut, sings "Water Boy," "Now Let Me Fly" and "I'm Travelin'," and spirituals, blues and jazz are worked logically into the script.



Paul Robeson in "Emperor Jones"

3—One Col. Star Head
(Mat .05; Cut .20)

"Emperor Jones" Is Fourth O'Neill Play to be Filmed

Paul Robeson's One of Finest
Screen Performances

(Current Feature)

With "Emperor Jones" currently giving new thrills to audiences at the Theatre, it is interesting to note that, of the many plays Eugene O'Neill has contributed to the theatre since "Bound East for Cardiff" was first played at the Wharf Theatre in Provincetown, Mass., back in 1916, but four of them have found an outlet on the screen.

"Anna Christie" was the first of the O'Neill plays to be reproduced in celluloid. It was both a silent and talkie and won especial acclaim both times.

The next of the O'Neill dramas to be filmed was "Strange Interlude," the much-discussed nine-act drama. Its vogue on the screen suffered no whit as compared with its popularity on the stage of the Guild Theatre.

More recently a third of the O'Neill series has been elaborated into a picture—one of his little known one-act plays, "Recklessness,"—under the title of "The Constant Woman."

"The Emperor Jones" is the fourth O'Neill play to be screened. It is the saga of a Pullman porter who rises to be the tsar of a tropical island through his ruses and sorceries.

Paul Robeson, whose portrait of Brutus Jones is one of the finest pieces of acting the screen has ever recorded, is making his film debut, but he has played the role before. Charles Gilpin first enacted it. Robeson played it in various revivals and abroad. Lawrence Tibbett sang the role in the operatic version put on at the Metropolitan last Winter.

"Emperor Jones" is the first production of John Krimsky and Gifford Cochran, two young independent producers who have put a quarter of a million dollars into the picture and gotten results that are well worth the investment.

"Emperor Jones" Stage Play, Opera and Movie

(Current Story)

"Emperor Jones," United Artists release starring Paul Robeson, with Dudley Digges, at the Theatre until , has been presented to the public in three different forms. It was first presented in 1920 as a drama and brought into prominence its author, Eugene O'Neill. It has been played throughout the world and had many revivals.

In January, 1933, the Metropolitan Opera gave the first performance of "Emperor Jones" as an opera, with a modern musical setting by Louis Gruenberg, and Lawrence Tibbett singing the title role. Now John Krimsky and Gifford Cochran, making their debut as film producers, present "Emperor Jones" as a cinema.

In the film version the original drama has been elaborated upon by DuBose Heyward, its adaptor, to show how Jones becomes a castaway on a West Indian island. It includes much native Negro music—not the Gruenberg score, but Negro spirituals arranged and directed by Rosamond Johnson.

Robeson, whose glorious baritone has thrilled crowned heads of Europe, sings several songs, including the ever popular "Water Boy."

Jealousy Flames Battle

The easiest scene Dudley Murphy ever directed was the fight between Undine and Belle, two Harlem beauties who scrap over Brutus Jones in "Emperor Jones," United Artists' presentation of Eugene O'Neill's famous play showing at the Theatre.

The actresses playing the roles had been vying with each other for Robeson's favor, and when the script called for a real hair pulling, eye scratching fight, the scene only needed Murphy's signal to begin. It worked itself up to such a pitch that it was continued after the girls had gone to their dressing rooms,

A KING'S RANSOM at the BOX-OFFICE

DIGGES IS MAN OF SENTIMENT

Thirty Years in Theatre, Now Playing Cockney Trader "Emperor Jones"

(Biographical Feature)

Dudley Digges, who plays the role of the cockney trader in "Emperor Jones," Krimsky and Cochran's pictorial version of the famous Eugene O'Neill play, released by United Artists and showing..... at the Theatre, has spent thirty years in the theatre.

Mr. Digges dates back to the Abbey Theatre, Dublin, and was first seen in this country with the Irish Players at the Pan-American Exposition in St. Louis in 1904. In the east of these invading players was a young man who has since won acclaim on our lyric stage, John McCormack. New York first saw Mr. Digges in support of Minnie Maddern in the same year, for the Irish Players did not prove a lively attraction at the Fair.

In the next eight years he appeared in numerous stage productions in New York. Then for another seven years he was stage manager for George Arliss.

In 1919 Mr. Digges joined the then budding Theatre Guild, appearing in their first production, "Bonds of Interest." There followed many Guild appearances and a contract that endured until 1930. With them he also served as director of various plays.

Mr. Digges' career in pictures dates from 1929, when he played the warden in "Condemned" with Ronald Colman and Ann Harding for United Artists. In 1930 he played the Examiner in "Outward Bound" and since then has been a regular figure on the screen, recent pictures being "The King's Vacation," "The Mayor of Hell," "Narrow Corner" and "The Invisible Man."

A sentimental item in Mr. Digges' professional itinerary is disclosed by the fact that, in 1930, after an absence of 27 years, he returned to the Abbey Theatre in Dublin to play for a single week in "The Hour Glass."

Mr. Digges was brought to New York from Hollywood to play the only white role in "Emperor Jones," which marks the screen debut of Paul Robeson, famous Negro actor and singer.

This is not the first time Mr. Digges has performed in an O'Neill play. During his service with the Theatre Guild he was in two of Mr. O'Neill's works—"Dynamo" and "Marco's Millions."

Assembled Highest Talents to Produce "Emperor Jones"

(Play Date Reader)

After winning new honors last season as an opera, with Lawrence Tibbett singing the title role, "Emperor Jones," one of Eugene O'Neill's most successful and sensational stage dramas is brought to the screen.

It will be the attraction at the Theatre starting today and running through to, with Paul Robeson playing the title role and Dudley Digges the white trader, Smithers. Robeson brought to an abrupt close a very successful engagement of another O'Neill play, "All God's Chillun Got Wings," in London to go to New York to play the role that he has played on the stage in several revivals. And Dudley Digges traveled east from Hollywood just to play Smithers.

DuBose Heyward, an authority on Negro life and author of "Porgy" and "Mamba's Daughters," wrote the screen version which O'Neill himself okayed. Dudley Murphy, who has wanted for ten years to translate "Emperor Jones" into a movie, was entrusted with its direction.

The story of Brutus Jones shows how a Pullman porter raises himself to riches and power and is then defeated by the very superstitions he used to control others. The picture follows Jones' career from the time he leaves his Carolina home to his crazed wanderings in a West Indian jungle.

Music, but not the operatic score of Louis Gruenberg, plays an important part. Besides various chorus numbers, Robeson sings "Water Boy," "Now Let Me Fly" and "I'm Travelin'."

"Emperor Jones" is the initial film production of John Krimsky and Gifford Cochran, two young men both under thirty. United Artists is releasing it.

Robeson Holds Audience Spellbound

Faithful Film Translation Of "Emperor Jones"

(Review)

With a brilliant performance by Paul Robeson in the title role, the talking screen version of Eugene O'Neill's powerful drama, "Emperor Jones," produced by John Krimsky and Gifford Cochran and released by United Artists, opened at the Theatre.

Robeson gives one of the outstanding portrayals in motion picture history in his delineation of the Pullman porter who murders his pal in a dice game and then flees to Haiti where he sets himself up as ruler of a domain of blacks, robbing them through an exorbitant tax system, and leading them to believe that he can only be killed by a silver bullet.

"Emperor Jones" is the play that first brought world-wide acclaim to O'Neill as a playwright, and the screen version, as prepared by DuBose Heyward, author of "Porgy," follows the original faithfully. However, the first part of the picture is devoted to a colorful account of the early part of Brutus Jones' life, things that were only referred to in the dialogue of the stage play.

Under the excellent direction of Dudley Murphy, "Emperor Jones" moves through a colorful succession of sequences, taking in Jones' home in South Carolina, then to the flats and night clubs of Harlem and on to Haiti where the most stirring drama of the story is enacted.

Ranking next to Robeson in the matter of histrionic honors is Dudley Digges, former Theatre Guild star, who fills the part of Smithers,



Paul Robeson in "Emperor Jones"

4—One Col. Scene
(Mat .05; Cut .20)

Robeson Endowed With Personality, Culture, Talents

(Biographical Feature)

Paul Robeson, who is probably the only person adequately endowed racially, physically, histrionically and temperamentally to play Brutus Jones in Eugene O'Neill's famous drama, "Emperor Jones," is the most renowned Negro of this day.

Undoubtedly his background and cultural inheritance have combined with his talents and personality to bring him international fame. His father was born in slavery, but escaped to the north when he was fifteen. He worked his way through Lincoln University and, on July 11, 1878, married Maria Louisa Bustill, of the leading Negro family of Philadelphia. They traced their ancestry back to a powerful Indian tribe. Making use of his educational background, William Robeson became minister of a church in Princeton, N. J., where there is a large Negro community.

It was in Princeton, on April 9, 1898, that Paul Robeson, destined to be singer, actor, lawyer, linguist and football player, was born.

In 1915 he entered Rutgers University, the third Negro to attend that place of learning. Here he became a leader in sports and scholarship, graduating in 1919 as a four-star man and a member of Phi Beta Kappa. He was also selected by Walter Camp as end for his annual All-American football team. It is interesting to note that Paul Robeson returned to his Alma Mater in June, 1932, to receive the honorary degree of LL. D.

After Rutgers came Columbia Law School, from which he graduated in 1923. It was during these years that he met Eslanda Goode, marrying her on August 17, 1921. Upon graduation, Robeson received a position in a prominent law firm, but was forced to withdraw because of prejudice.

He then turned to the stage, serving his apprenticeship with the Provincetown Players, where he became acquainted with Eugene O'Neill, George Cram Cook, Susan Glaspell, Robert Edmond Jones, Edna St. Vincent Millay, Theodore Dreiser and Cleon Throckmorton.

His first New York appearance was in 1924 in "All God's Chillun Got Wings," and soon after in "The Emperor Jones." However, the number of Negro roles suitable for Robeson was very limited, and so there followed a year's enforced idleness. It was during this year that one of his friends suggested a concert of spirituals. His first concert was at the Greenwich Village Theatre in New York on April 19, 1925. Paul awoke the next morning to find himself acclaimed by critics as one of the leading American singers.

That Summer he went to London to play "The Emperor Jones." There he found he no longer had to combat the racial prejudice which existed so strongly in America. It is for this reason, perhaps, that he now prefers to make his home in England. There he can count as his friend Lord Beaverbrook, H. G. Wells and Lloyd George; there he has been the guest of J. Ramsay MacDonald, and has sung before the King and Queen of England, the Prince of Wales and the Duke and Duchess of York.

Since then he has divided his time between touring the United States and the Continent in concert and playing in Flo Ziegfeld's "Show Boat" and various Eugene O'Neill plays, but he has spent the major part of his time in England.

Upon the completion of "Emperor Jones" by John Krimsky and Gifford Cochran, for release by United Artists, Robeson sailed for England, where he filled concert engagements. He later will collaborate with the Embassy Theatre in London in producing plays about Negroes.

"Emperor Jones," which relates the rise of a Pullman porter to self-styled emperor and his fall when his sins find him out, is the attraction at the Theatre. Dudley Digges plays the only white character in the story.

Eugene O'Neill Changes His Sartorial Style

Once upon a time Eugene O'Neill's favorite garb was dungarees and a sou'wester. But Mrs. O'Neill, who was Carlotta Monterey, has changed all that and, though he lives on a wild island off the coast of Georgia, his wardrobe includes forty splendid English suits and four dozen tailor-made shirts. Every garment is built by a London expert to fit his shape like a glove!

A screen version of one of Eugene O'Neill's most famous dramas, "Emperor Jones," is the attraction at the Theatre, with Paul Robeson, famous Negro actor and baritone, playing the title role. Dudley Digges is prominently cast. It's a United Artists release.

Radio Artist Arranges "Emperor Jones" Music

Rosamond Johnson, who recently played the part of Uncle Hannibal in Raymond Knight's Wheatenville Program over the Columbia Broadcasting System, made the choral arrangements for all the Negro spirituals and folk songs heard in "Emperor Jones." He also directed the music for this Krimsky-Cochran production of Eugene O'Neill's famous drama, released by United Artists, and showing at the Theatre with Paul Robeson and Dudley Digges.

SCREEN IMPROVES "EMPEROR JONES"

Unsurpassed Performance by Paul Robeson of Famous O'Neill Character

(Review)

To the ominous throb of the tomtoms, Eugene O'Neill's first great drama, "Emperor Jones," dealing with Harlem love intrigues and voodoo-infested Haiti, is once again available to theatregoers.

This time it is a talking picture, produced by John Krimsky and Gifford Cochran, importers of "Maedchen in Uniform," and released by United Artists, and is the new feature attraction at the Theatre.

Filling the same role he played in the revival of the stage play is Paul Robeson, famed Negro actor and singer, who fills every requirement of the exacting title part in a magnificent manner. Also in the cast is Dudley Digges, noted stage and screen player, formerly with the Theatre Guild, who makes his character of Smithers, the Cockney trader, second only to the Robeson performance.

Fredi Washington and Frank Wilson, both of whom have many successes to their credit as stage players, also have important roles in "Emperor Jones."

Robeson's acting has seldom, if ever, been surpassed in stage or motion picture history. He is a magnificent, bragging, swaggering figure through the South Carolina, Harlem and Haitian scenes, and is at his finest in the difficult jungle sequences where he is pursued by hallucinations and ghosts of his own imagining, his mind filled with the trail of murder he has left behind during his checkered career.

The screen adaptation, written by DuBose Heyward, was approved in its entirety by O'Neill, and adds to the original play in that the first part of the film reveals all those details that were only explained in the dialogue of "Emperor Jones" as first presented by the Provincetown Players. In addition, Robeson is given an opportunity to sing several numbers in his robust baritone. The entire musical arrangement was handled in splendid style by Rosamond Johnson.

Dudley Murphy, the director, has taken advantage of every opportunity to make "Emperor Jones" as great a screen play as it was on the stage, and has really achieved a wider sweep than was possible in the limited confines of the stage technique. Many unusual photographic effects have been secured by Ernest Haller, chief cameraman.

Herman Rosse, famous scenic designer for both stage and screen, created a masterpiece in his jungle setting for "Emperor Jones," and caught the Harlem atmosphere and pretentious palace color in vivid strokes of his gifted talent.

Bride Forsakes Career

Fredi Washington, beautiful Negro actress playing the role of a faithless siren in "Emperor Jones," current at the Theatre, has given up the theatre to be the wife of a minister's son. Miss Washington married Lawrence Brown, trombonist in Duke Ellington's orchestra shortly after the production of "Emperor Jones" and her leading role on the stage in "Run, Little Chillun."

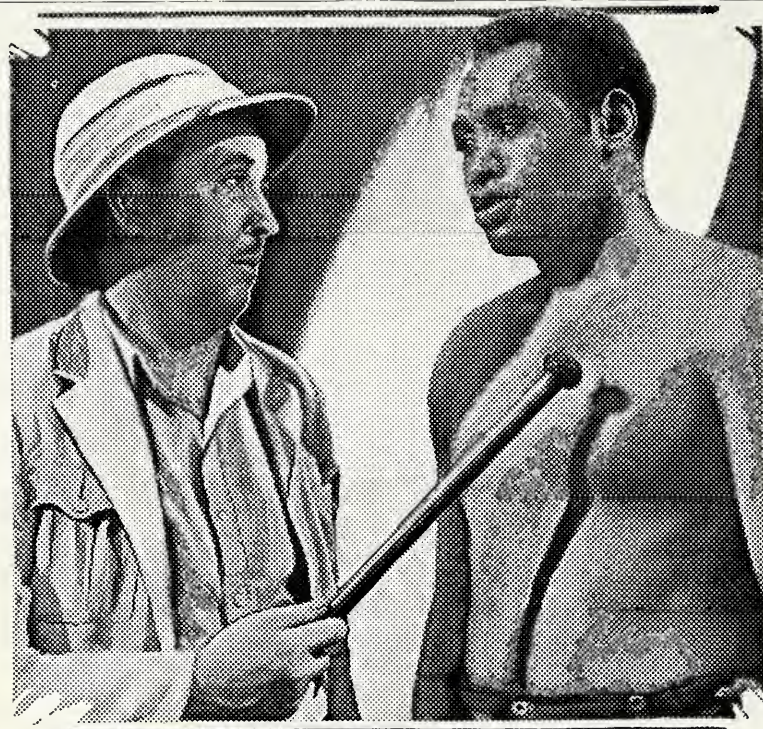
"Emperor Jones" Thrilling Music by Rosamond Johnson

(Current Story)

While we are still tingling from the thrill of the Negro music in "Emperor Jones," current attraction at the Theatre, we want to hand a bouquet to Rosamond Johnson, who harmonized and arranged all the spirituals and folk songs heard in this Krimsky-Cochran production of Eugene O'Neill's famous drama.

Johnson has been identified with the theatre since 1894. He was a member of the famous colored team of Cole and Johnson, who wrote "Under the Bamboo Tree" and "Lazy Moon"—remember them? He also wrote "Mr. Load of Cole," which the late Bert Williams made famous.

The choral arrangements of "Walk Right in and Set Down," "Wade in de Water," "Oh, I Want Two Wings," "See, Can't You Jump for Joy," "Now Let Me Fly," "I'm Travelin'," "Same Train" and "Did My Lord Deliver Daniel?"—all of these either Negro folk songs or spirituals—were made by Mr. Johnson, and are heard in "Emperor Jones." He also arranged the songs which Paul Robeson, impersonating Mr. O'Neill's famous character, sings. Among these are "Water Boy."



Paul Robeson and Dudley Digges in "Emperor Jones"

1—Two Col. Scene (Mat .10; Cut .40)

Let These Lobby Cards Draw The Crowds

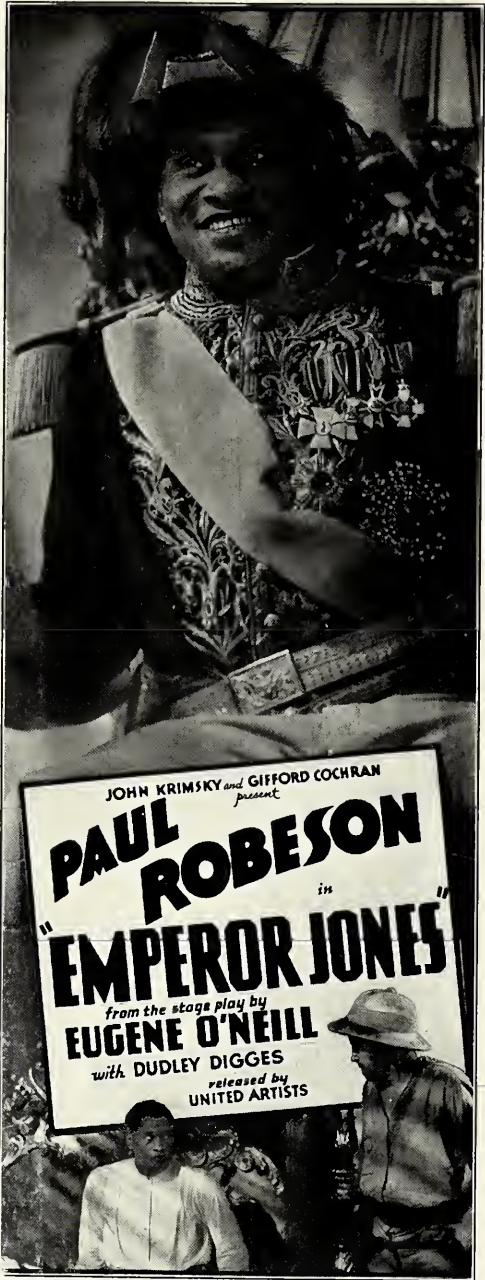
To Your Theatre

There's real showmanship urge to these vividly colored lobby accessories. The contrasting color schemes lift the 11 x 14's, 22 x 28's and the 14 x 36 card right out of the ordinary groove. Interesting highlights of "Emperor Jones" are illustrated in eye-arresting fashion. Provocative scenes and romantic moments are skillfully woven into these lobby decorations.

Local merchants will be more than eager to display these cards in their windows. They are ever on the lookout for

really novel material to attract the attention of the passersby. Be sure your theatre imprint and play date are featured prominently in this connection.

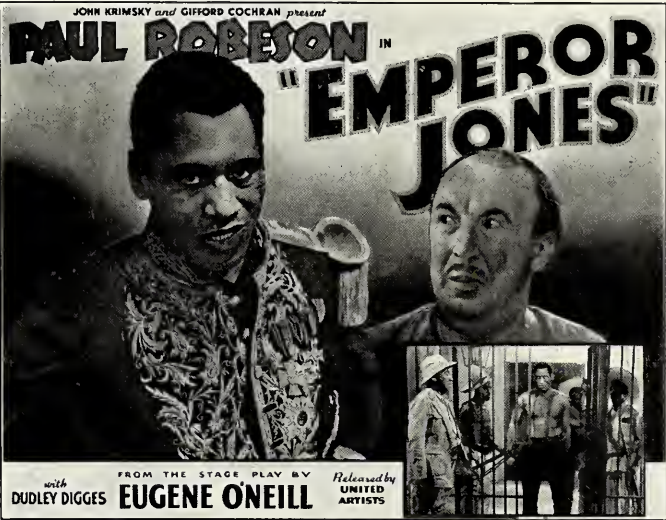
For more than a week previous to your opening date of "Emperor Jones" these accessories should decorate your lobby. They will create advance teaser interest and tie in directly with the ads you run in the newspaper ahead of opening days. Remember these lobbies create a flash that you can translate into cash.



14 x 36



22 x 28



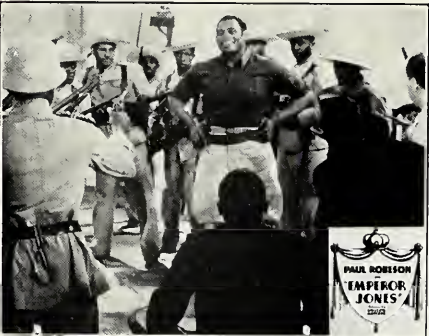
22 x 28



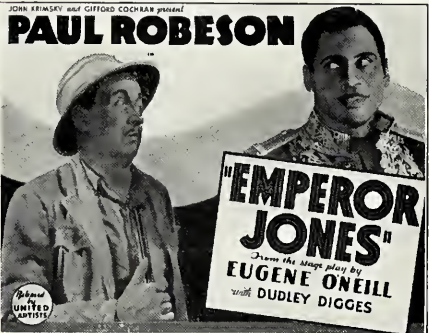
11 x 14



11 x 14



11 x 14



(Title Card)

The Exhibitors' Service Department of the UNITED ARTISTS CORPORATION wants to cooperate with you

If there is any additional information or help you desire in connection with the exploitation of this picture—

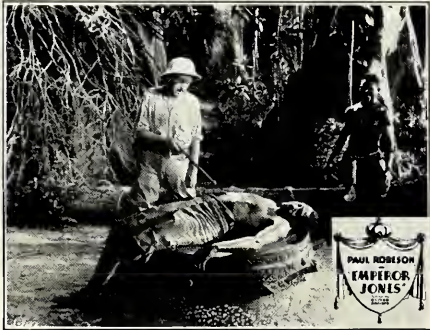
Wire or Write
HAL HORNE,
Advertising & Publicity Dept.,
United Artists Corp., 729 7th Ave.,
New York, N. Y.
or your nearest
UNITED ARTISTS EXCHANGE

Order Blank
"EMPEROR JONES"

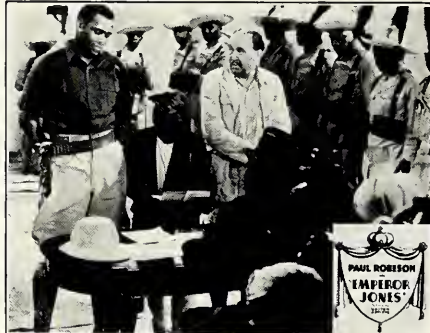
Send to: Manager _____ Theatre _____
Town _____ State _____

POSTERS		AMOUNT
HOW MANY	(Quantity Prices For Each Picture Only)	
1 Sheets @ 15c each (1 to 50)		
@ 13c each (51 to 100)		
@ 11c each (over 100)		
3 Sheets @ 40c each (1 to 10)		
@ 36c each (11 to 25)		
@ 33c each (26 to 50)		
@ 30c each (51 to 100)		
6 Sheets @ 75c each (1 to 10)		
@ 70c each (11 to 25)		
@ 60c each (26 to 50)		
24 Sheets @ 2.00 each (1 to 25)		
@ 1.75 each (over 25)		
WINDOW CARDS		
@ 7c each (1 to 50)		
@ 6c each (51 to 100)		
@ 5c each (over 100)		
INSERT CARDS		
@ 25c each (1 to 25)		
@ 22c each (26 to 50)		
@ 20c each (51 to 100)		
@ 18c each (over 100)		
HERALDS		
M @ \$3.00 per M (1M to 5M)		
M @ \$2.75 per M (over 5M)		
M @ \$2.50 per M (over 10M)		
PHOTOS		
Set 11x14s @ 75c per set (8 in set—Colored)		
Set 22x28s @ 80c per set (2 in set—Colored)		
Stills 8x10—10c each		
MISCELLANEOUS		
Slide @ 15c each		
Mats @ 5c per Col.		
Cuts @ 20c per Col.		
Press Books Gratis		
(These Prices Apply to U. S. Only)		
TOTAL		

TELL THE PUBLIC ABOUT YOUR SHOW
Apply at your nearest United Artists Exchange for CUTS and MATS.



11 x 14



11 x 14



11 x 14

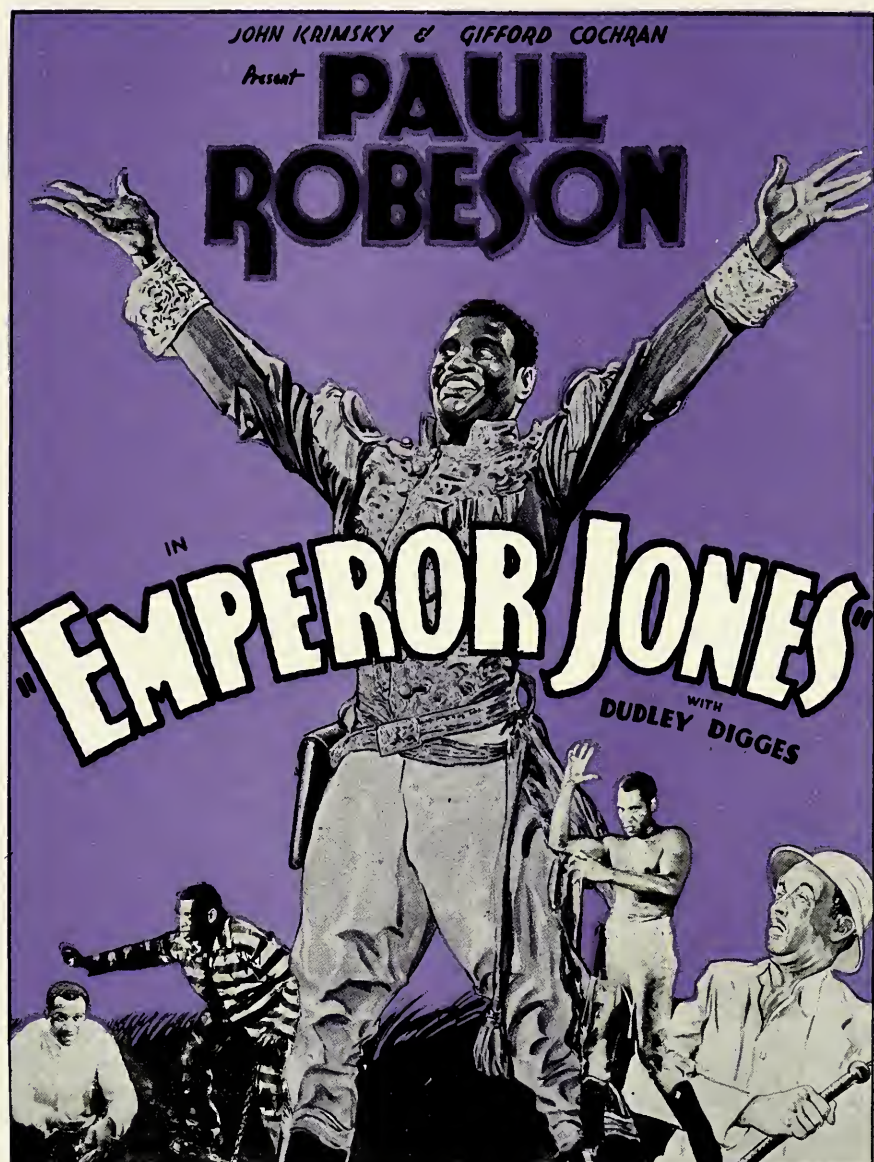


11 x 14

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MAKE THE WHOLE TOWN COOPERATE BY SELLING DEALERS SPACE IN THIS HERALD



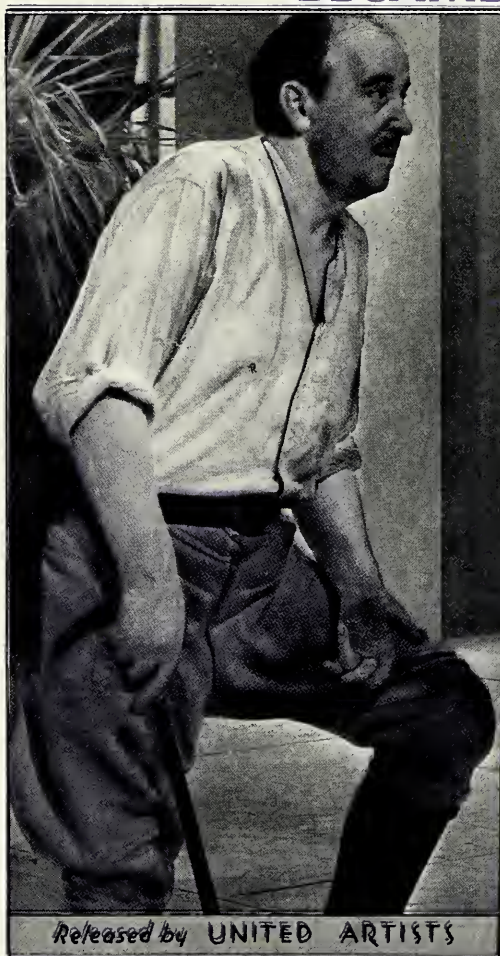
Above—Cover of
Herald

Right—Inside
spread of Herald

Herald Colors
Green and Orange

HERALDS
COST
ONLY
\$3.00
per thousand

EUGENE O'NEILL'S amazing story of the pullman porter who BECAME A KING



From gaudy Harlem flats, where hot embrace of dusky arms
tightened to the throb of jazz, and gin flowed to the click of dice!
Then murder, chain gang and escape to a tropical isle beyond
the haunts of men! A black Napoleon throwing the dice with Fate!

Printed in U. S. A.

BRING THEM IN WITH THESE ACCESSORIES!

Accessories are the backbone of your contact with the public. Use them for all they are worth. Everything you can possibly need in the way of advertising material has been prepared for your use on this picture. On this page you will find the heralds and slide. Then there is a flashy array of lithographs including one, three, six, and twenty-four sheets. Large heads of stars are brought out in vivid colors to catch the eye. Use these cut-outs for your marquee.

Lobby Displays—this material is to be used in your lobby, the show-window of your business.

Cuts and mats have been prepared and are illustrated in this press book. Make use of the stories and sell your local editors on the idea to run photos of the leading characters.

All this material has been prepared to assist you in putting over a whale of an exploitation campaign.

TELL THEM WITH TRAILERS

Heralds are miniature billboards and afford you an opportunity of smashing home a message to your patrons at very slight cost. The herald prepared on "Emperor Jones" has been produced in rich, warm, attractive colors that will catch the eye of your patrons and leave them with an urge to see the picture when it plays your theatre. The back page of this accessory has been left blank for the imprint of local dealers who can help to defray the cost of buying and distributing this high-powered seat-seller.

To permit you to take full advantage of the advertising possibilities of your screen, a punchy trailer, complete with interest-arousing scenes and strong sales copy, has been prepared for your use.

Trailers enable you to reach the people who make up the backbone of your audience and afford you an opportunity of striking home the salient points of "Emperor Jones" in terms of entertainment.

National Screen Service has prepared a trailer which not only gets its message home in very brief time, but also, through its mounting and artistic finish, conveys to the patron the production values that are to be found in "Emperor Jones."

Write for special contract arrangement

NATIONAL SCREEN SERVICE, Inc.

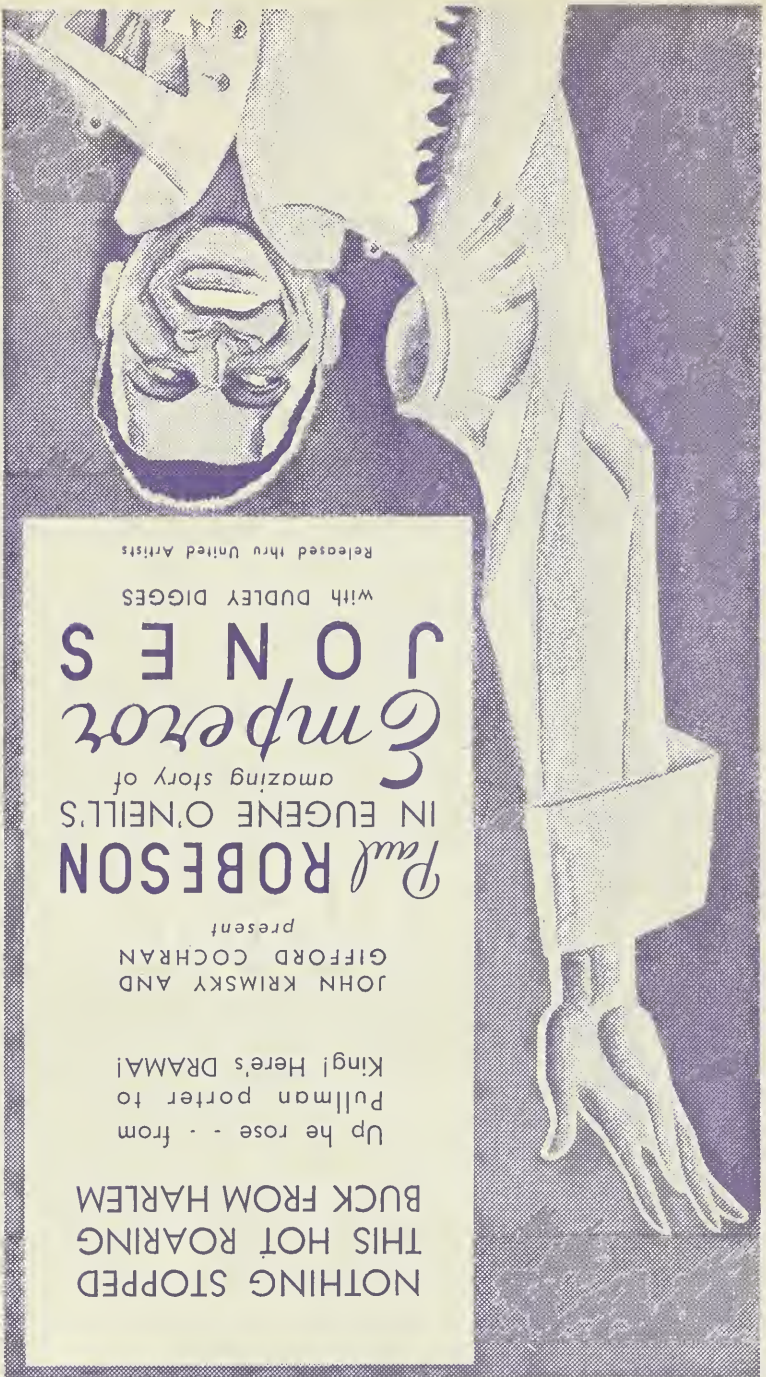
630 Ninth Ave., N. Y. C. 1307 So. Wabash Ave., Chicago, Ill.

1922 So. Vermont Ave., Los Angeles, Calif.

300½ So. Harwood St., Dallas, Tex.

Your
Slide





from the Department of ADVERTISING and PUBLICITY
UNITED ARTISTS CORPORATION
729—SEVENTH AVENUE
NEW YORK CITY

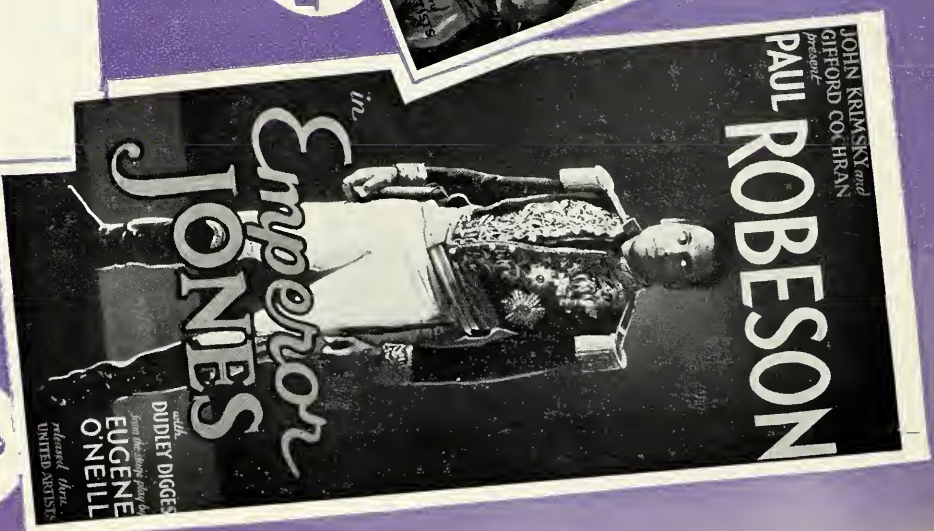
Complete
EXHIBITORS
CAMPAIGN
BOOK

For U. S.
Mailing
Place
Stamp
Here

your
POSTERS



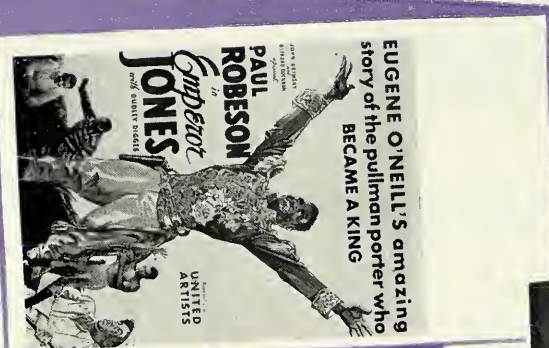
1
SHEET



3
SHEET



6
SHEET



WINDOW
CARD



24
SHEET

Scanned from the United Artists collection at the Wisconsin
Center for Film and Theater Research.

Digitization and post-production completed in the University
of Wisconsin-Madison's Department of Communication Arts,
with funding from the Mary Pickford Foundation.

